INSTITUTE of Museum and Library SERVICES

Creating a Nation of Learners

Dear Colleague:

Summer, 2006

Enclosed please find sample narratives, schedules of completion, and summary budgets from eleven successful applications from the 2006 IMLS Conservation Project Support (CPS) grant competition.

The attached samples were selected because they demonstrate how museums with different conservation needs successfully developed projects that addressed those needs. We feel these narratives are logically and clearly presented, and give sufficient information to support the request.

This packet contains samples that represent different types of conservation projects from both living and non-living collections. They emphasize the overall institutional conservation perspective, the involvement of conservation professionals in all phases of the project, and the importance of the project as the highest institutional priority for collections care.

In addition, there are three samples of funded education components. We hope that these samples give you the impetus to partner with your staff educators to develop your own creative way to educate the general public about your conservation project.

No endorsement by IMLS of any personnel, conservation facilities, private firms, or conservation procedures and methods identified in the narratives should be assumed.

I hope that these sample narratives will be useful to you as models for structuring a proposal for your conservation needs. IMLS Office of Museum Services program staff is available at (202) 653-4789 or at imlsinfo@imls.gov, and will be happy to discuss any questions you have as you develop your proposal.

The application deadline for the 2007 Conservation Project Support grant program is:

October 1, 2006

Applications for CPS are available from the IMLS Web site (www.imls.gov), or by calling us at 202-653-4789. We look forward to receiving your application.

Sincerely,

Mary Estelle Kennelly

Mary Estelle Kennelly
Associate Deputy Director for Museum Services
IMLS

Historic Charles D. Hubbard Mammal Diorama Treatment Narrative

1.What is the design of the project? Goals: The L.C. Bates Museum requests IMLS support for extremely necessary professional treatment to conserve four unique, early 20th century, Charles D. Hubbard habitat dioramas. This Mammal Diorama Treatment Project is designed to preserve historic and artistic dioramas that were created by and have backgrounds painted by the American Impressionist artist, Charles D. Hubbard, and that represent an earlier method of American museum exhibition presentation. The methods planned for this project follow those used for successful earlier CPS treatment projects that restored 19 dioramas. This second phase of the mammal diorama restoration would complete the preservation of all the small mammal dioramas. Three of the dioramas depict the Kennebec River Valley mammal life and environments and one depicts a hyena in Egypt. This preservation treatment is a museum priority because the dioramas are significance elements of the Museum's historic interior architecture, their conservation needs and exhibit presentation and because the dioramas are daily utilized for educational tours.

Project Objectives: (June 1, 2006-Oct 1, 2007) ***(Please see Conservators' treatment Plans for details.)***

1.In June- August 2006, Museum director, Deborah Staber, the project director will communicate with all project personnel to finalize the project details and order project materials.

2. As directed by the object conservator, staff will prepare the Museum's Mammal Gallery, Hubbard Hall for the project work. (Covering cases, closing the work area, arranging needed work space, etc.) When project work is in progress, museum staff or volunteers will be present in the mammal room to assist.

3.In August, all dioramas and their components will be photographed and interior light levels will be taken. In Aug 2006, the conservator and museum staff will test mounts and case interiors for arsenic.

4. Present diorama lighting is historic and original. For long-term preservation, the interior light will be changed to LED lighting with the bar(s) installed in the top front, (unseen behind the case moldings). The historic lighting wire and fixtures will remain, but not be in use for light. This lighting method will retain the historic lighting effect within the dioramas, but reduce heat and light exposure. A Watt Stopper, a unit to light the dioramas only when visitors are in the room, will be installed to limit light exposure. The object conservator will install the LED lighting. In August 2006, the electrician will remove old wiring not retained for its historic value; install the new wiring to the LED transformers and a Wattstopper.

5. The case roofs of three dioramas will be built of MDO board with marvelseal and installed by the woodworker. (See Harvey's treatment Procedure) The woodworker, as directed by the conservator, will also make minor repairs to the case moldings to eliminate dust and close the cases.

6. In Oct 2006, Am glass Co. will replace the old, fragile glass of the diorama fronts with safety glass. The glass and wood fronts will be taken to the maintenance room where this work will be completed to avoid dirt in the gallery. The object conservator's plan will oversee their reinstallation with an adhesive gasket material on the inside of the wood frames. This will greatly reduce dust and particulate infiltration into the dioramas. CHR Pressure Sensitive Adhesive Tape Strip-N-Stick Silicone sponge 200A, 1/16" by 1" will be used.

7. In Oct 2006- Jan 2007, the art and object conservators will work to preserve the 4 dioramas. When the object conservator removes the hyena for treatment, the art conservator, Nina Roth-Wells, will clean the paintings. The painting treatment will involve dry cleaning with hepa-filter vacuum utilizing brushes and dry sponges. The art conservator also fill and in paint two ¼ inch cracks, really panel separations, and remove small areas of old, non-active white powdery mold residue from the Hyena background painting. To treat the separations, she will first use matte varnish on lost and adjacent paint layers and fill the 2 cracks with vinyl fill material. Then she will in paint with artist grade Acrylic paints. The diorama objects will be covered with tyvek or light plastic during this work.

8. After the background paintings are treated, the object conservator will clean and realign fur on the mounted animals, clean the diorama cases, and diorama materials. The poor condition of the hyena means it requires more extensive preservation. The conservator will restore the hyena by off site work described in the treatment plan. This will include realignment of fur, stabilization of loose materials, airbrush tinting of fur, and some sewing with cotton thread. The Hyena case has been affected in the past, but not now, by what appears to be rising damp. The interior underside of the case will be examined for moisture by drilling a

small hole in the side of skirt and examining the space using a borescope. Passive venting will be installed in the skirt of the case by drilling holes in discrete locations and installing round soffit vents that have been toned to visually blend with the original wood cabinet. A piece of 1/4" thick-needled polyester batting will be cut and placed on the interior of the vent to deter the infiltration of dust. The Hyena diorama will have marvealseal placed on its floor. The conservator will use a Hepa-filter vacuum, brushes and specialized tools to clean the mounts.

9.The staff will install data loggers within and outside the hyena case to monitor temperature, relative humidity and light. The case will be monitored for a full year to establish diurnal environmental conditions.
10. In April-July 2007, the museum and public will celebrate the restoration of the 4 mammal dioramas and reopen the dioramas to the public with public programs and a MAM workshop. (See educational component.) The museum director and staff will document the project with film and a project portfolio, write project reports and send press releases to Maine media.

The object conservator will spend 21.5 days and the art conservator 11 days at the museum and preparing a treatment report. The fees for labor for the American glass company are included in the estimate. The Good Will-Hinckley electrician will spend 16 hours on the project and the woodworker 11/2 days. The Museum director will spend 10% of time for 15 months on the project coordinating activities, assisting the object conservator, supervising volunteers, writing final reports, and documenting the project through a project portfolio. One Museum staff will spend 10% of 15 months assisting with the project by freeing the director for the project and supervising volunteers. Volunteers will spend at least 300 hours and GWH youth 200 hours preparing the gallery for the project, monitoring the work area, assisting the conservator, ironing on marvelseal, photographing, cleaning up after work and assisting director to free her for project work.

The Schedule of Completion (See enclosed timeline) is appropriate because it is based on the time estimate of conservators and the woodworker who have completed the previous diorama treatment projects. The dioramas are located along the interior south and east wall of the Museum's mammal room. (See floor Plan.) Three are on the south interior wall, two together and one separate and one is built into the wall and space under the stairs to the main floor. Rope barriers will close off this area during the project. When any activities that risk the safety of visitors or collections are being preformed, the entire room will be closed to visitors and unnecessary staff. Since the project will be completed mostly in late fall and winter, when the museum is less busy, it will not affect visitation or visitor safety and staff will have time to devote to the project as part of their work schedule. Visitors may use other stairways to avoid this gallery.

The preserved historic Maine mammal dioramas and the conservators' treatment report will be the main products of this project. For the accompanying educational activities please see Educational Component.

Most objects in the room are in cases or framed behind glass; thus isolated from the project activities. Through the results of the pilot project, the object conservator concluded that most of objects should remain in place in the room. But, tyvek or plastic covering will be placed over some cases as an extra precaution. All glass, wood and other materials will be cut or assembled at another location and brought to the site to limit the amount of dust in the air and hepa filter vacuums used by the conservators as they clean the specimens will draw possible dirt and toxins from the room. The conservators and trained staff will be the only people handling the diorama materials and will proceed as directed by the project conservator.

2A. What are the proposed conservation methods and why are they conservationally sound? The treatment project has been carefully conceived, in collaboration with the consultant conservators, who have extensive experience in similar projects, by reviewing the CPS funded 2000 detailed collections survey recommendations and the results of our successful pilot diorama preservation and treatment projects. This conservation work conducted by professional conservators follows excepted practices for providing treatment for museum mounted taxidermy and art objects The project combines the efforts of an object and an art conservator to address issues of the varied elements of the dioramas. The partnering of the art and object conservators and their combined knowledge and experiences gained from the earlier projects will make the project efficient and reliable. The use of LED lighting that now has appropriate color range is an innovative and effective method of safely lighting the dioramas. A 2005 bird diorama lighting project found we can keep the light levels, color and temperature appropriate in the dioramas using LED.

Before the pilot diorama preservation project, *SafetyWorks!,* Maine Dept. of Labor monitored Harvey as he preformed fauna cleaning by the methods proposed for this project. They monitored room air quality and preformed wipe tests in the work area. The sampling results found the levels of dangerous metals/chemicals below the level of detection. Project staff will wear safety equipment recommended by *SafetyWorks!*

3. What are the objects, historic structures or specimens that are the focus of this project? The L. C. Bates is a natural history and cultural museum located on the 2,450-acre rural campus of Good Will-Hinckley Homes for Boys and Girls. The Museum's mission is to hold and conserve its collections and use its collections to provide public educational services. The L.C. Bates Museum is truly a "museum of a museum." Specifically, it is a rural early 20th century museum that still retains its original exhibition presentation. Maine Historic Preservation Director, Earle Shuttleworth describes the Museum as "...a major Romanesque Revival building that houses Maine's most well-preserved museum interiors from the early 20th century." The museum's Hubbard dioramas, although timely today, represent early 20th century museum presentation. The artistically significant Hubbard dioramas are prime and complete examples of early dioramas and of museum heritage. They are the oldest natural history dioramas in Maine and among of the oldest still existing in New England. The dioramas are unique because an American impressionist painter painted them. Visitors, including museum professionals and museum studies students from local colleges, are pleased to find this example of an earlier museum. Our exhibition philosophy is to retain and preserve the original presentations as much as possible and add non-intrusive interpretation to the exhibits.

This Treatment Project will preserve 4 historic natural history dioramas created and painted in 1923-6 by the American Impressionist painter, Charles D. Hubbard. (Enclosed find catalog about Charles D. Hubbard) These are part of 28 L.C.Bates Museum dioramas produced by Charles D. Hubbard. The dioramas are a composite of mounted animals, flora, wonderful painted backgrounds, wood cases with glass fronts and lighting elements. These dioramas, unusual because of their well-painted impressionist backgrounds, are one-of-a-kind, and exemplify the early period of museum diorama construction and national museum exhibition history. They illustrate the evolution of the diorama and are in their original locations. These rare, surviving, historic dioramas for the most part depict the mammal life found in specific locations in inland Maine's Kennebec River valley as it looked eighty years ago. One diorama, the hyena diorama, is different from all the rest of the dioramas in the museum because it shows an African animal and landscape. The specimens listed by diorama are: 1. Bobcat with a background painting of the in the woods just south of the museum, 2. River otter, mink and martin with a background painting of Martin Stream as it flows into the Kennebec River, 3. Three weasels (1 long tailed and two short tailed in winter white fur), 2 red squirrels, a chipmunk, and a gray squirrel with a painted background of a winter landscape depicting a field at the edge of the forest near Skowhegan, ME. And 4. The hyena diorama shows a night scene with the moon, desert landscape and the pyramids. The last is quite fanciful. It offers insight into the artist's view of Egypt and the public and museum founder's interest in Egypt in the 1920's. (There are mounted animals and birds from Africa in the collections, but this is the only diorama that doesn't depict a Maine animal and landscape. It is separate from the other dioramas.) Natural preserved flora and rocks are part of the dioramas.

These dioramas are against the interior south and east walls in the Mammal room. The diorama interiors are all 54'' H. The widths are 52", 64", 68" and 68" and the depths 32" except for the hyena that is 45" deep. (See floor plan) They are enclosed in cases that bring them up 20", (except the hyena is 15") from floor. The cases, an element of the dioramas, are made of wood with glass fronts and were designed by Hubbard. The backgrounds are painted in oil on commercially manufactured academy board. Light in each diorama originally came from a 60-watt bulb in a tulip fixture. This is historic knob and tube wiring. Removing the front glass and wood panels accesses the dioramas. The fronts are held in place by moldings with screws. The mounts and paintings are very dirty, the cases have broken molding and the lighting is unsafe and damaging to the dioramas. Dust easily enters through the unsealed front panels and has built up overtime on the mounts and paintings. The dirt and light are leading to diorama deterioration. The background paintings have separated along two panels and the hyena painting has localized white mold issues.

Center to the museum's mission is education. The Museum is prime resource for teaching Maine natural history to our rural population and tourists. Over 16,300 people visit the museum each year. New directions in school curricula [particularly the recently mandated Maine Learning Results] have greatly increased the

importance and use of this resource by teachers. The dioramas support visitors understanding of the animals relationships to their unique Maine habitats. Artists, school children and visitors learning to identify animals, woodcarvers, 7 college zoology classes, Scouts, scholars (21 in 2004), and photographers (37 in 2004) use the dioramas. In 2005 over 700 children drew these dioramas. The collections are relevant to local, regional and national community for learning not only about Maine's natural environment, but also about past museum presentation, our museum heritage and for the backgrounds artistic merit. We are located on the Kennebec-Chaudiere International (French Heritage) Corridor, (US and Canada). The dioramas provide corridor travelers a look at the regional wildlife, landscape and habitats.

4.How does the project relate to your museum's ongoing conservation activities?
Staff following the museum's housekeeping plan preforms daily public museum housekeeping. Campus maintenance staff comes to the museum, when the director identifies lighting, plumbing, etc., issues that need their attention. Trained conservators are needed to meet the museum object preservation needs.

Some institutional history is necessary to understand the Museum's ongoing conservation activities. The LCB Museum was founded in 1911 and its interior spaces completed in the 1920's. The Museum was active and open to the public until the 1950's when the parent organization, Good Will-Hinckley Homes, became a college preparatory school, at which time the Museum was closed to the public. In 1978, the Home [including the Museum] was returned to the administration of the Good Will Home Association, which operates the organization today. After years of neglect [1950 - 1978] the Museum needed a great deal of energy, professional information / conservation and funds to bring it up to present-day standards. Volunteers began renewing the Museum. In 1992 full-time staff was hired, and the Museum Board developed long range plans. The staff and board has learned and planned through a1993 MAP 1, a 1993 CAP, a 1995 MAP II, a 1998 a MAP III and a 2000 CPS Detailed natural history Collection Survey. Two NEH Preservation Assistance Grants have provided funds for the CAP recommended storage improvements. CPS funded a 2002-03 pilot diorama preservation project, a mounted bird treatment and covers project and 2004 & 2005 treatment of the 15 bird dioramas and treatment of 5 mammal dioramas.

The CAP recommendations, the CPS Detailed survey, and Museum board planning have lead us to make the diorama project our museum's collection care priority at this time. The results of the CAP led to the Museum making conservation the top priority, first focusing on improving the building [an artifact itself] in order to improve collections conditions. Since 1993 the Museum has completed many CAP-recommended planning and structural / environmental improvements. Improvements include: Since 1994, long range plans have dealt with issues of humidity, mold, light levels, storage, air quality, pests, and handling, cataloguing, caring and cleaning of objects. The roof covering was replaced. The skylights repaired, Ninety-one windows were repaired and fitted with room-darkening shades and/or UV covering. The building's brickwork was repointed, the chimney was rebuilt, and the terra-cotta mantel was restored. Paint has been analyzed [with no lead paint found], and a handicapped accessible ramp was added. New track lighting with UV filters and dimmers lights the galleries. All rooms are now monitored for pests, light, humidity and temperature, and 4 de-humidifiers were placed on the lower floor. New plumbing pipes were rerouted away from collections. Three locked archival/object storage areas (2,000sq ft) were developed. Over 40 cases were made secure with locks, and a fence was built to keep the public back from the carriage collection. 21 exhibition cases were repaired and 184 large pieces of case glass were replaced with safety glass. 2001and 2003 preservation projects moved hundreds of objects into acid free box storage. And, Between 2003-2005 24 covers were placed over exhibited mounted birds and 19 dioramas were preserved. This project is the next phase in the preservation of the Museum dioramas.
In addition .... Staff attended MAM and NEMA conferences and workshops and hosted 7 MAM conservation workshops to enhance their knowledge. Funding for conservation was obtained from foundation grants, ME Historic Record Grants, GWH support, and many individual donors. The thousands of GHW archival documents, photographs, and many object collections were stored archivally on powder coated metal shelving, As recommended by our 2000 CPS, a conservation lab with a freezer, air filter, and workspace was developed. Five oil paintings were assessed and treated by conservators. The Museum developed and implemented a collections policy, housekeeping plan, a disaster management plan, and an

integrated pest management plan. The volunteer manual, up-dated in 2003 includes collections care and safety information. Outdoor collections and the historic paths [partly an Olmsted site] with monuments were assessed by a Radcliffe Graduate School Landscape Design class. Plantings, paths, 3 monuments and a 1920's walking bridge were preserved. The collections are being cataloged on Past Perfect Soft-ware. A museum and community task force has developed a plan and an architect has made drawings for a museum addition that will include the needs for additional climate controlled collection storage and public spaces.

The historic dioramas are the most prioritized object conservation need of our 2003-2008 Strategic Plan. This Treatment Project is the second phase in the preservation of the mammal gallery dioramas. The project is important because of the diorama's artistic value and historic merit and their support of the Museum's education mission. The mounts exemplify early taxidermy, and illustrate the more individualized period before the use of uniform plastic internal forms for mounts. In 1999 –2000 as part of a detailed collection survey of the fauna objects at the Museum, conservator Ron Harvey examined 28 Maine natural history dioramas. The dioramas were surveyed for condition of: the animals; the paintings; the natural materials; the cases; and lighting. The unique Hubbard dioramas are a major Museum exhibit and in great need of conservation to prevent deterioration caused by light, heat, and dirt. Ward, a nationally known taxidermist, mounted two of the early taxidermy animals for the Museum. The others are well-documented local specimens mounted by local taxidermists.

The Museum's financial commitment to the project includes staff salaries, GWH Student work/study and volunteer time, electrician's fees and materials, conservators' housing and meals, glass, and safety and testing equipment, film and project materials. (Donated profits of an alumnus craft table will pay for project glass.) Long term, the Museum is committed to working toward the conservation of the all its collections, including the dioramas, through professional assessments, careful planning and partnering with conservators. This completed mammal diorama project will be a tool for developing efficient diorama restoration plans for the larger museum mammal diorama and supporting fund raising for professional conservation of additional dioramas and objects.

5. **What are the anticipated benefits of this project?** The results will provide immediate and long-term benefits to visitors, the Museum, and the museum field. The project will preserve the unique Hubbard dioramas for future generations of visitors including museum historians, artists, scholars and school children. The Diorama Treatment will conserve an important Museum display/artifact and enable staff, advisory board members and conservators to plan, prioritize and undertake identified future conservation of the large mammal diorama. It will help all staff, members, volunteers and visitors take pride in and value our Museum's conservation efforts and unique dioramas.

The Diorama Treatment Project (See Educational Component) will benefit the Museum's constituencies by enhancing the preservation of the collections and through articles, a workshop, Old Fashion Museum Day, docent talks etc. that explore the diorama present day preservation, exhibition and interpretation issues. The Museum's audience includes rural, local and regional audiences who have little access to these specific types of collections (dioramas) and the educational services they provide. The dioramas serve the seasonal and tourist visitors to Maine by enhancing their understanding of the Maine natural environments and animals. The Treatment Project portfolio will be available to other museums. The project will offer professional development opportunities to staff and volunteers involved in assisting the conservators.

6. **How will the applicant insure that ongoing museum functions are not inhibited by project activities?** Thoughtful planning will minimize the impact of the project on ongoing Museum functions. The Museum is strongly committed to developing and implementing sound and professional building and collections conservation and preservation practices. One function of the staff is to conduct, and participate in, special projects such as this. The Mammal Diorama Treatment Project will be considered a normal and necessary part of the workload. Visitors will be able to look down on the diorama conservation work from the enclosed landing at the top of the stairs and if necessary will use other stairways and routes to tour the museum. Each diorama will be worked on separately so only one or two cases will be open at one time.

The major activities are scheduled for late fall/winter when the Museum's open hours, visitation and programming are low, to avoid disrupting daily Museum activities. Good planning will insure effective use of staff and volunteer time, and the planned availability of volunteers to cover any unexpected Museum activities will insure that staff is free to devote time solely to the project during the conservator's and other participants work schedule. The Museum's annual budget for staff time and collections care, and annual staff time commitment to object care, are adequate to aid in the support of the Diorama Treatment Project. The Museum's [41 member] volunteer workforce, ASPIRE Volunteers [2] and the GWH work/study students [3] will provide sufficient volunteer support for all parts of the project.

7. **How does the project budget support the project goals and objectives?** The Museum director [also project director], using Ron Harvey's CPS Detailed Survey and treatment plan, Nina Roth Wells Treatment Proposal, and the outcomes of the previous diorama preservation projects in consultation with the project conservators and Museum Advisory Board, developed the Project budget. The pilot diorama project and the conservators' experience with similar treatments allowed them to make a reliable estimate of the professional time needed for the conservation work. Project estimates for glass and woodwork costs were received from three sources and selected because of past successful diorama work and lower job estimates. The electrician, who is employed by the parent organization and is familiar with the Museum's wiring, will provide the electrical services and materials needed. Conservators, Roth-Wells and Harvey live in Maine and included travel as part of their daily fee. The Museum will provide their housing and meals. Conservators, Roth-Wells and Harvey, provided the survey and the treatment work for 2 diorama treatment projects. We feel this makes these conservators ideal and cost effective for this project.

The project's main expenses are conservators, wood workers, and electrician's fees, materials fees for glass, diorama case conservation materials, safety and monitoring equipment and staff and volunteer time. The consultant fees are based on standard fees for on-site conservation work, food and lodging and writing the treatment reports. Equipment fees are derived from current catalogue/supplier prices. Staff and volunteer costs are based on salaries and the hourly time estimated to complete the project or local building suppliers. Salaries for volunteers are based on Maine Planning Office publication, Assessing Volunteers Value in Maine. IMLS funding will support the costs of the conservator's time, lighting, and some needed supplies. The Museum will support costs of conservator housing and food, staff and volunteer time, electrician time, supplies, safety glass including installation, film, safety equipment, arsenic testing kit and 1 data logger and indirect costs will cover mailing, telephone copying, equipment use, fiscal oversight, vacuum bags, etc.

8. **What are the qualifications of the project personnel? Object Conservator:** Ron Harvey, Tuckerbrook Conservation, has extensive experience conserving mounted specimens. He worked as head of conservation for 9 years in the Milwaukee Public Museum. He completed a detailed natural history survey for the Museum. He made an assessment of the conservation needs of the dioramas and has competed the treatment of 19 dioramas. Input from technical advisors/product distributors has helped the conservators plan the project activities. He will be responsible for treating the specimens and diorama materials other than the paintings. His plan will direct the electrician and the wood worker in the conservation of the diorama cases. He and the project director will work to oversee that the project is implemented as planned. **Project Director:** Deborah Staber [B.A. in Social Sciences] has worked at the Museum for 13 years, overseeing and participating in numerous grant projects for educational programming and conservation or preservation of the Museum building and collections. These include CAP, a Detailed Collection Survey mounted materials and MAP I, II and III. She has attended NEMA and MAM conservation workshops. At the 2003 NEMA conference, she was a panelist for a workshop on diorama preservation. From 1993 to 2003 she served on the MAM council and wrote a volunteer column for the quarterly MAM newsletter. She will serve as project director and assist the conservators and organize the volunteer support as needed. **Art Conservator:** Nina Roth-Wells, (Masters in Art Conservation Specializing in Painting- Queens University), Her work on the diorama restoration at the Maine State Museum and in the field of art conservation makes her well qualified to complete the treatment of the diorama paintings. She worked on a previous museum bird diorama treatment and is familiar with the museum dioramas and their paintings.

L.C. Bates Museum Educational ***ioramas***

1.What is the design of the Educational Cor Harvey, the
educational staff and volunteers of the L.C.Ba iorama and
mammal interpretation. These activities will p na preservation
and information about the natural history obje e targeted at
both statewide museum staff and the general p ntegrated
products include a workshop for members of t cent scripts,
new signage, hands-on educational materials, two primary
audiences: 1) museum staff and 2) school educ e:

- To raise the awareness of educ storic, artistic and educational importance of vation.
- To inform educators, students lioramas.
- To develop interpretation mate statewide educators' classroom work, an sults.
- To model methods to statewid egrity of historic exhibitions while meet ence.
- To evaluate the new interpreta tations..

Museum visitors come for information about t and are rarely
aware of the uniqueness of these displays, or t t will produce
new interpretation materials and programming e historic
context of the dioramas themselves. The inter historic
diorama presentation, and at the same time en verse audience,
including those with special needs. The new ir be
documented and evaluated through teacher an seum design
future interpretative materials for the museum

Taken as a whole, the L.C. Bates Museum, its architecture,
artistic craftsmanship and the scientific and so lly, the
dioramas and museum interiors illustrate the p lter Hinckley,
a Progressive, who was a childcare reformer a its collections
and exhibits were produced between 1915 and e Shuttleworth
describes the Museum as "…a major Romanes ell-preserved
museum interiors from the early 20th century." museum."

Program objectives and products for staff a the *New*
Interpretation for Historic Dioramas educatio o help them
preserve unique early 20th century exhibits (in methods of
interpretation. The following products will be

1. A MAM (Maine Archives and Museums) c for Historic Dioramas and Exhibits will detail methods mammal gallery. MAM workshop participants will pretations and related programming. The workshop will e l for the diorama signage, programs, hands-on activ hese methods can be adapted to other historic sites. The C ter for the workshop for 35 MAM members.
2. A MAM newsletter article, *New Interpreta* director and reviewed by the project evaluator will doc l effective interpretation for the historic mammal dior
3. The MAM article (#2 above) will be place printed as a handout for visitors interested in the muse nts.

Program objectives and products for public f the *New*
Interpretation for Historic Dioramas educatio tors and

museum visitors. The interpretative activities created for educators and the public will be designed to retain the historic presentation of the dioramas, while offering visitors information about preservation and about Maine mammals. These activities will include:

1. Reproduction of the original diorama labels. (Originals, archivally stored, are too deteriorated to use.)
2. A Maine Mammal program for school children that will meet the Maine Science Learning Result for "A- Classifying of Life Forms," and "B - Ecology," for pre-K through 5th grades. The program will include a hands-on museum classroom component, as well as a tour of the preserved dioramas. The pre-visit student materials will include information about the preservation of the mammal dioramas.
3. A self directed discovery box about mammals for families and visitors with young children that include skins, skulls, tracks, habitat materials and guides to exploring the historic and preserved dioramas.
4. A notebook of laminated cards that tell about each mammal and its habitat diorama and preservation. This would serve visitors who could refer to it for more information about the animals than is provided on the historic labels. Also, it would provide docents with added background information.
5. A docent script about the mammals and their dioramas including their restoration would be developed and placed in the docent handbooks and used for training.
6. Old Time Museum Day, a summer one-day event that will bring the public to tour the restored dioramas and to participate in programs and hands-on activities about Maine's mammals and diorama preservation.
7. Promotion of all public activates will be accomplished through E-mail press releases to Maine media, through Museum web site postings, and through production and distribution of 500 flyers and 400 posters.

Staff and Consultants: This project will be developed by L.C. Bates staff using information gained through their experience developing similar museum programming and using the knowledge of expert volunteers including retired teachers, a naturalist, and the museum educator who has a Masters in Museum Education. Ron Harvey the object conservator will spend one day presenting at the MAM workshop. Museum staff will develop the docent script, visitor handouts, surveys, etc. The project director, Deborah Staber will spend 5% of 15 months on this project. She and the Museum Board will monitor the timely completion of the project activities. She will also oversee other project activities and reports. The museum educator will spend 5% of 15 months and qualified volunteers will spend over 700 hours on this project. They will assist with *Old Time Museum Day*, research for program development, dry-mounting labels, docent script development, production of hands-on educational materials, presenting tours and programs, and other work as needed to free the project director. Staff and volunteers at the Museum are well qualified to produce educational and promotional materials for this project – their skills include marketing, public relations, graphics, art and education. The museum educator will supervise the project volunteers

Evaluation: This project's educational activities will be evaluated in many ways: by recording participant numbers, through program participant surveys, and through visitor feedback all to be reviewed by the project director and museum board. An outside expert, Julia Hunter (Registrar of the Maine State Museum), will assess the program, handouts, and other educational activities. She will spend ½ day reviewing the MAM workshop and interpretative materials and ½ day writing an evaluation report. Her evaluation will help the Museum assess the new interpretation materials and will be included in the project final report.

Schedule of Completion: The schedule of completion plan is based on the time the Museum has devoted to similar program development and implementation. This project's new programming and workshop will be a priority of the year's educational services and thus part of the expected workload for staff and volunteers.
2.What are the anticipated benefits of the educational program? The educational program is designed to benefit varied audiences through delivery of well-researched programming about historic exhibit preservation, Maine mammals and the unique and high quality museum resources. The MAM workshop and article will benefit Maine small regional museum staff, who are often unaware of "best practices," by modeling new and safe ways of interpreting historic exhibits. Local residents and educators will benefit through new (and continuing) opportunities to learn about the local flora and fauna depicted in the dioramas, and will gain new appreciation for in the offerings of their natural history museum. The project will provide educators with program resources that will address Maine Learning Results, a need identified in recent educator surveys.

The Museum has made a concerted effort to teach Museum staff, volunteers, at-risk students, interns and the community about the issues of collections care. Staff will receive training at the MAM workshop. The handouts, article and programming will be incorporated into the Museum on-going public programming and training for docents. The outside project evaluation will be an ongoing resource for board and staff planning for future interpretative and conservation issues. The project activities, including *Old Time Museum Day* will build community understanding of conservation issues and the value of the Museum's unique and historic dioramas as a community resource. Overall, the project will help the museum meet its educational mission.

3. How does the project budget support the educational component goals and objectives? The project costs are reasonable and appropriate and are based on expenses from similar past program activities, including production of printed materials, research time, workshop material production, and promotion. Projected costs are based on estimates from reliable local vendors who have worked successfully with the Museum in the past and from supply catalogues. Costs include: 400 posters for *Old Museum Day* to be placed in local information sites ($145), 500 Old Time Museum Day invitations ($212), mailing ($180) flyer copying ($112), MAM workshop refreshments ($56), "hands-on" interpretive program materials ($350), workshop materials ($65), interpretive diorama label materials ($100), photographic supplies for PR and documentation ($50). To keep the expenses low, many existing educational resources, such as mammal tracks and samples of preservation materials can be incorporated into the programming at no new expense.

The costs of the conservator to present the MAM workshop ($600) and the evaluation consultant ($300) are based on their estimates, which in turn are based on their work on similar projects. Much of the match is staff and volunteer salaries. As an educational museum, the L.C. Bates Museum staff is repeatedly developing programs for the public, and is familiar with the time involved to create interesting and informative public programming and with the kinds of visual materials needed to inculcate the information, encourage audience participation, and address different learning styles. Staff costs are based on present wages and fringe benefits at the museum. The Good Will-Hinckley, the museum parent organization provides technical staff support for placing materials on the web site no museum cost. Much of the budget's match is in-kind work of the staff and volunteers with expertise in natural history or program presentation. Many development activities will be done when museum activities are light in winter and early spring. The new program will be advertised to teachers through a listing on our existing website and in our educational program brochure.

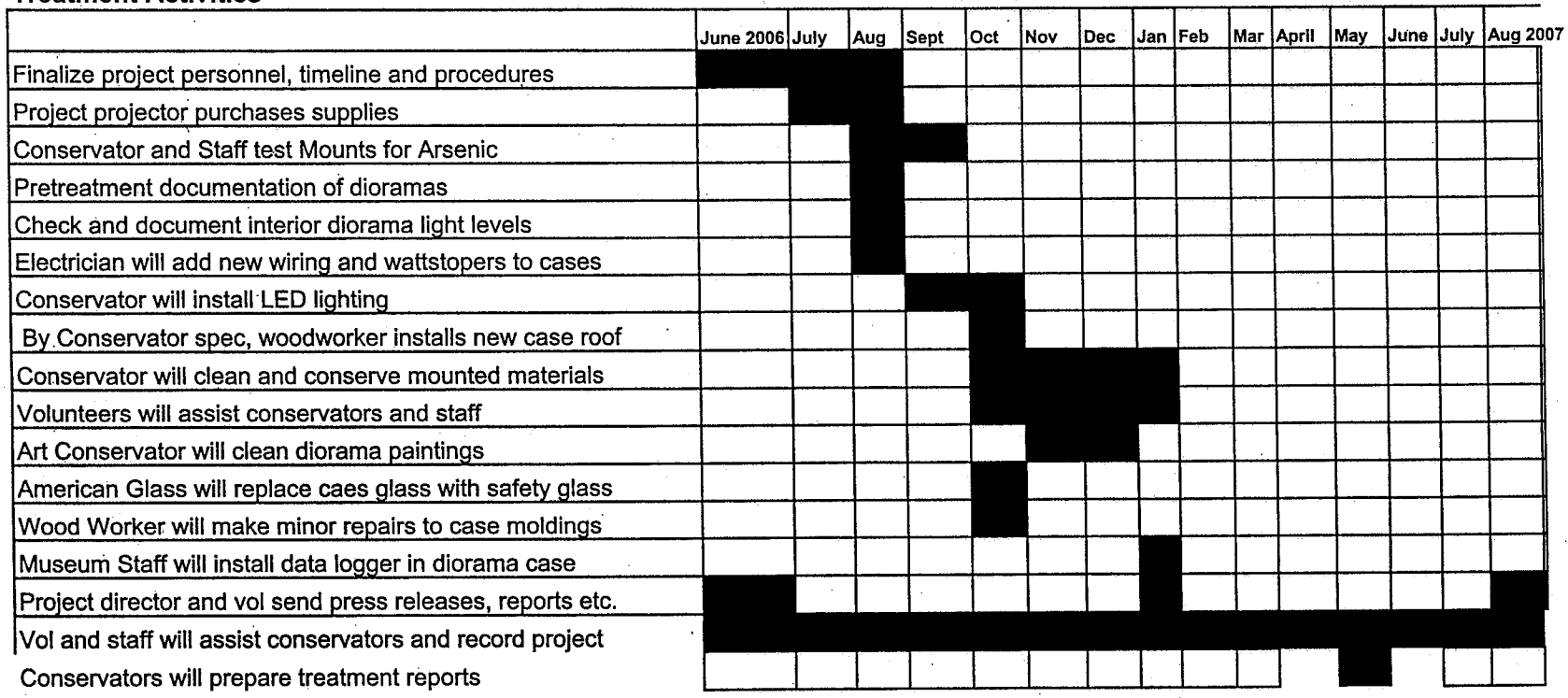
4.What are the qualifications and responsibilities of the project personnel? Conservator: Ron Harvey, (1 day) will be the main presenter at the April MAM workshop. He has successfully assisted the Museum in developing Museum Studies Curriculum for at-risk youth, as a presenter for museum conservation training, and developing handouts about preservation and safety issues with mounted collections and dioramas. He has presented many papers at conferences for both conservators and museum staff and volunteers including a panel about our pilot diorama preservation project at the 2003 New England Museum Association fall conference. **Project Director:** Deborah Staber, Museum Director has overseen the development of over 40 museum programs, catalogs and exhibits. Exhibits/programs she curated include A Story of Childcare, Magic Windows, and The Art Of Somerset County. She has developed, promoted and presented the Museum's education services and programs for diverse audiences. She has attended and presented at state educational conferences, which explore service learning. She has organized and participated in 7 MAM workshops, been a presenter at 3 NEMA conference workshops and contributed articles for the MAM Newsletter. **Museum staff and Museum Volunteers:** The museum educator Cindy Sherur has a MA in Museum Education from U of the Arts in Philadelphia. Volunteers have college degrees in education, art, and/or a related field and/or museum and educational training. The staff, volunteers will work with the director to develop and host the workshop and Old Time Museum Day and create related programming. Most have assisted with the museum's educational programs activities and learned through that hands-on experience. The museum has a pool of over 40 volunteers. **Profession Evaluator**: Julia Hunter, Registrar, Maine State Museum, where she has also served as Curator of Fine Arts, Manager of Cultural Resources Information Center [CRIC}; Outreach and Publications Coordinator; and Museum Educator. She will review and write an assessment of the workshop, Old Time Museum Day, educational materials, and MAM article.

L.C.Bates Museum
Hubbard Diorama Conservation Proposal

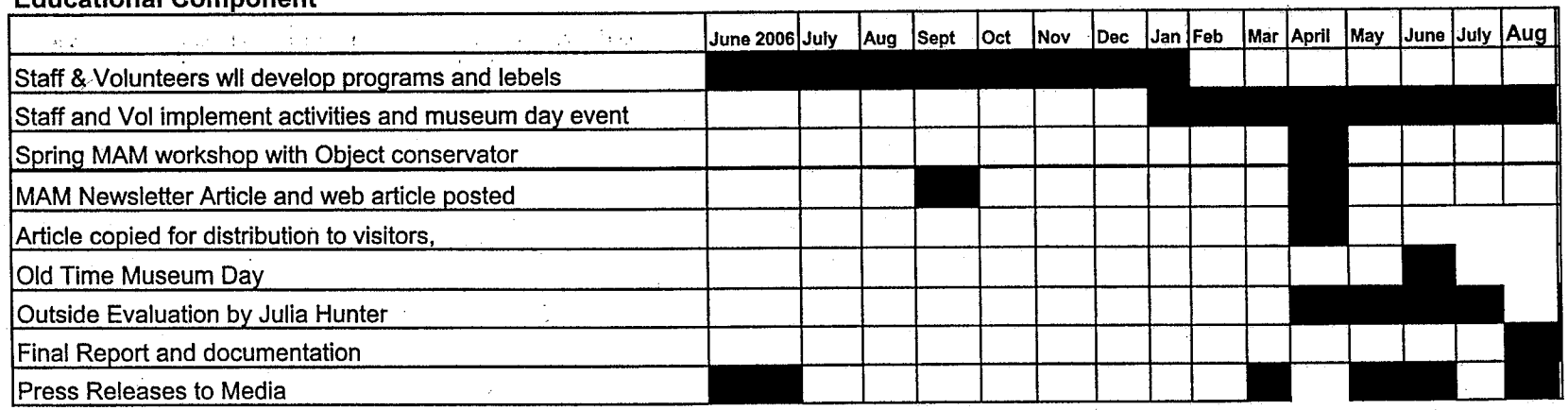
IMLS Conservation Project Support
Schedule of Completion [Timeline]

June 1, 2006 to September 1, 2007

Treatment Activities



Educational Component



Project Budget Form

SECTION 1: SUMMARY BUDGET, CPS AND EDUCATION COMPONENTS

Name of Applicant Organization L.C.Bates Museum

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

DIRECT COSTS

	IMLS	Cost Share	Total
SALARIES & WAGES	300	17,400	17,750
FRINGE BENEFITS		2,342.50	2,342.50
CONSULTANT FEES	19,300		19,300
TRAVEL	43.30	1,470	1,513.30
MATERIALS, SUPPLIES & EQUIPMENT	1,052.64		1,052.64
SERVICES	65	903.45	968.45
OTHER	734.55	56	790.55
TOTAL DIRECT COSTS	$ 21,495.49	$ 22,172	$ 43,668
INDIRECT COSTS	$	$ 3,326	$ 3,326
TOTAL PROJECT COSTS			$ 46,994

AMOUNT OF COST SHARE $ 2,487.35

AMOUNT OF IN-KIND CONTRIBUTIONS $ 23,067.89

TOTAL AMOUNT OF COST SHARE (CASH & IN-KIND CONTRIBUTIONS) $ 25,498

AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS $ 21,495.49

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 45 %
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?
(Please check one) ☐ Yes ☑ No

If yes, name of agency _____

Request/Award amount _____

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☑1 ☐2 ☐3 – Budget Period from 06 /01 /2006 **to** 05 /30 /2007

Name of Applicant Organization **L.C. Bates Museum**

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
[redacted]	(1)	29,000 a year at 10%		2,900	2,900
Museum Volunteers	(4)	300 hrs at 8.50 per hour		2,550	2,550
work/study students	(3)	200 hrs at 6.50 per hour		1,300	1,300
museum staff/ed	(1)	10% of ear, 21,000		2,100	2,100
		TOTAL SALARIES AND WAGES	$	8,850	8,850

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
[redacted]	(1)	$25 per hour for 12 hrs	300		300
GWH electrician	(1)	$25 per hour for 16 hrs		400	400
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 300	400	700

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
25	% *of* $	2,900		725	725
25	% *of* $	2,100		525	525
	% *of* $				
		TOTAL FRINGE BENEFITS	$	1,250	1,250

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
[redacted]	600 per day	21.5 days	12,900		12,900
	500 per day	11 days	5,500		5,500
		TOTAL CONSULTANT FEES	$18,400		18,400

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
included in fee	( )	( )		mileagw			0
Meals for cons.	(2)	(55)	55 meals	at $10		550	550
housing cons.	(2)	(15)	housing	15 nights		900	900
	( )	( )					
			TOTAL TRAVEL COSTS		$	1,450	1,450

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET CONTINUED

Year ☑ 1 ☐ 2 ☐ 3

MATERIALS, SUPPLIES AND EQUIPMENT

Item	Method of Cost Computation	IMLS	Cost Share	Total
Wood	cost at local lumber store		277.98	277.98
LED lighting/transfor	Prolume and cat price	1,052.64		1.052.64
Watstopper	Cat price- gilman		65	65
TOTAL COST OF MATERIALS, SUPPLIES, & EQUIPMENT		$ 1,052.64	342.98	1,395.62

SERVICES

Item	Method of Cost Computation	IMLS	Cost Share	Total
AmGlass co.-glass	quotes for installed glass		628.42	628.42
Hobo-data logger	Univ Pro price		95	95
	TOTAL SERVICES COSTS	$	723.45	723.45

OTHER

Item	Method of Cost Computation	IMLS	Cost Share	Total
Marvealseal	Univ Pro Cat price	35		35
Tyvek	Univ Pro Cat Price	174.55		174.55
200A Sil tape	Green Rubber Co.	75		75
	TOTAL OTHER COSTS	$ 284.55		284.55
	TOTAL DIRECT PROJECT COSTS	$ 20,037	13,016	33,053

INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, pages 3.6–3.7.)

Applicant organization is using:

☒ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.

☐ B. Federally negotiated indirect cost rate (see pages 3.6–3.7).

Name of Federal Agency _____ Expiration Date of Agreement _____

Rate base amount 15 % of $ 13,016 = $ 1952

	IMLS	Cost Share	Total
C. TOTAL INDIRECT COSTS	$	1,952.46	1,952.46

Project Budget Form

SECTION 2: CONSERVATION DETAILED BUDGET

Year ☐1 ☑2 ☐3 – Budget Period from 06 /01 /2007 **to** 08 /30 /2007

Name of Applicant Organization L.C. Bates Museum

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.5–3.7 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
[redacted]	(1)	10% of 3 month-7,250		725	725
Museum Volunteers	(2)	50 hrs at 8.50 per hour		425	425
museum staf	(1)	10% of 3 months-5250		525	525
	( )				
		TOTAL SALARIES AND WAGES	$	1,675	1,675

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	COST SHARE	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	COST SHARE	TOTAL
25	% of $	725		181.25	181.25
25	% of $	525		131.25	131.25
	% of $				
		TOTAL FRINGE BENEFITS	$	312.50	312.50

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HOURS) ON PROJECT	IMLS	COST SHARE	TOTAL
		TOTAL CONSULTANT FEES	$		

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	COST SHARE	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$		